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ABSTRACT

This paper describes the cultural communication proficiency method of indigenous language instruction, developed at Humboldt State University's Center for Indian Community Development (California), and demonstrates the method with five Hupa lesson plans. The method is based on three principles: that Native American students learn by doing, learn in ways compatible with their culture, and learn in stages. Cooperative learning, communication-based instruction, and total physical response approaches are integrated to present language lessons based in experience. Two lesson plans present Hupa words for relatives and for cultural activities. The lesson plans describe materials; list objectives in cultural, communication, and proficiency areas; and detail activities. The activities pass through the stages of comprehensible input (teacher's yes/no questions), guided practice (either/or questions), independent practice (student supplies vocabulary term), challenge (student responds to new elicitation), and expansion. A third lesson plan teaches a traditional northern California story, He-Who-Was-Dug-Up, by having the children create puppets and stage puppet plays of the story. Objectives and activities are described for preschool and grades K-2, 3-5, 6-8, and 9-12. The fourth and fifth lesson plans accompany a Hupa "bingo" game based on the Hupa names for 20 local animals and a game based on Hupa words for the parts of the body. A description of the work of the Center for Indian Community Development is included. (SV)

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It Really Works:
Cultural Communication Proficiency
Ruth Bennett, Editor

ED 415 073

It Really Works

Cultural Communication Proficiency

LESSON PLANS AND ACTIVITY SHEETS

Dundi Ne:sing'?
Lesson Plan
Activity Sheets

Dirwendi 'Unt'e:n?
Lesson Plan
Activity Sheet

Xa:xowilwa:ti'
Lesson Plan
Activity Sheet

Hupa Animal Bingo Game Set
Bingo Card (sample)
Flash Card (sample)
Caller's Card

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The Center for Indian Community Development

HUMBOLDT STATE UNIVERSITY

Since it was established in 1966, the Center for Indian Community Development, has designed and implemented innovative projects to meet fundamental community needs. Supported by a line item in the California State University budget, the Center's primary mission is to channel the resources of Humboldt State University to the diverse communities of Northern California, particularly the Native American Communities. The Center has been instrumental in increasing interest in Indian culture, history and language, especially as they relate to elementary and secondary education. In addition, the Center has assisted the development of several local non-profit agencies by contributing small subsidies, providing in-kind support services and preparing funding proposals.

For 20 years, the Center's major project has been the American Indian Language and Literature Program, which coordinates the work of linguists, curriculum specialists, teachers, students and community members in an effort to document and reinforce traditional Indian cultures of the area. The program provides linguistic documentation, curriculum development, teacher supervision and other technical support (including linguistic documentation and archiving) services required to preserve the languages of Northern California tribes. It presently sponsors classes in the Hupa, Yurok, Tolowa and Karuk languages at various sites in Humboldt, Del Norte and Siskiyou Counties.

As part of the campus community, the Center for Indian Community Development works with professors in the Ethnic Studies, Anthropology and Native American Studies departments in development and implementation of the Center's American Indian Language and Literature Program. This joint effort has significantly enhanced linguistic documentation, archiving and curriculum development activities.

The production of lessons, dictionaries, word-lists, collections of stories, cassette tapes, videos, and other materials useful to the language education is an important function of the Language Program. Several projects have been undertaken over the years; a series of lessons in Hupa have been developed around cassette tapes and will be suitable for high school and adult classes. Similar materials will be produced for Karuk, Yurok as courses on these languages are introduced. Practical dictionaries have been created for Karuk, Hupa, and Tolowa. Language "Pocketbooks" have been created for Karuk, Hupa and, Tolowa.

Collection of new information on Northwest California Indian Languages is also a high priority of the Language Program. These languages are rapidly losing fluent traditional speakers, and unless data is collected now it will be impossible to prepare fully accurate and comprehensive teaching materials. Furthermore, future efforts in language recovery as well as the general humanistic study of traditional Northwest California culture will need to rely on documentation gathered in this generation. Obtaining accurate and extensive data on an Indian language requires a number of highly specialized skills, primarily those of linguists and lexicographers. CICD plans to contract the services of trained professionals in these fields, both to gather and process materials directly and — more importantly — to train assistants from the Indian community to supplement and continue the work.

In addition to meeting needs for cultural and educational programs, the Center is increasingly involved in business, economic, environmental, and social development activities. To develop greater participation in the free enterprise system, and consequently, we have identifies three world; to acquire the capital needed to start, buy out, expand, or " save" business through purchases of tangible business assets (land, buildings, equipment, inventory, etc.) and the provision of essential working capital; and to identify market opportunities and procure sales contacts that will ensure successful participation and long-term survival in the free enterprise system.

Ideally, assistance is provided to Indian tribes and community based organizations, both of which represent constituent communities, if the business employs members of tribes or other Indian groups; the business generates income to a tribe or other Indian group; or the business generates business for / purchases goods or services from other Indian-owned business. The Center for Indian Community Development is here to support the needs of Tribal Development, and continues to grow with their constituent communities.

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It Really Works!

Native American Cultural Communication Proficiency and A Hupa Story

BY DR. [illegible]

Language can make people do things. Have you ever noticed how a warning, "Don't do that," will typically produce a response, "Why not?" in the one who was warned, perhaps prompting them to go ahead and try exactly what they were told not to do?

If so, you have witnessed the power of language. Language is communication. Someone saying, "Don't do that," can produce the intended response or move someone to another action. In both cases, there is a relationship between language and action.

I. First Principle: Native American Students Learn by Doing

Native American Cultural Communication Proficiency involves communication and action. It is built on the principle that students have to get out and do things. Students learn language through experience, through expressing feelings and ideas. They learn if what they say has consequences and what the consequences are, when they are actually communicating. They act out their words, they use actions to reinforce their words, and they communicate with body language. This emphasis on doing is at the heart of the Total Physical Response method, developed by James Asher for second languages.

The Hupa Language Program also combines techniques from various other methods, such as Total Physical Response. It also takes from Cooperative Learning, its emphasis on learning within peer groups.

To practice this method, a group of students can get together and put on a scene from a traditional Hupa story. I will demonstrate:

In this story, Xa:xowilwa:tl', a mother tells her young daughter, "Don't dig the Indian potatoes when two of the stalks grow together."

Haya:ł mine:jixomił	And then, after a while,
'A:ch'ondehsne'	She thought
"Dixwe:diman, 'a:whilch'ide:ne'	"Why, did she tell me,
"Do:'a:t'ing'!' "	'Don't do it!' "

The girl proceeds to dig up a baby, who follows her back to the house, and for years after, and who has the name of Xa:xowilwa:tl', He-Was-Dug-Up."

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When a group of students gets together, learns lines, and puts on a puppet play, they begin with key lines from the first scene, as in the above example, and they proceed from there. As they shape the scenes and practice their dialogue, they are cooperating with each other and learning by doing. Moreover, they succeed or fail as a group, so that the outcomes effect everyone on the team, not just one person.

II. Second Principle: Native American Students Learn in Ways Compatible with Their Culture

The second principle, is that learning inside the classroom be compatible with what the students experience in their communities. The puppet play Xa:wowilwanH' is derived from a traditional Hupa story. Although puppetry is a modern adaptation of the story, the story is an ancient Hupa practice. Since the Hupa people developed their language, storytelling has been the traditional way of passing knowledge, i.e., language and culture, to younger generations.

Students learn the story, and they learn some Hupa words. Learning Hupa words is necessary so that they can tell part of the story in the Hupa language. Depending upon their level of proficiency, they learn character's names in Hupa, expressions in Hupa, or sequences of dialogue in Hupa.

Using a Native American language is a big step for Cooperative Learning groups. They work together to produce a play, helping each other accomplish a group goal, and learning in the process of doing the project.

Cooperative learning, teamwork in action, is compatible with patterns of Native American (and other) children's play in their out-of-school environments, and when moved into the classroom, can increase achievement.Research on Native American children has shown that peer team learning can increase test scores on reading comprehension.

III. Third Principle: Native American Students Learn in Stages

That students are at different levels of proficiency leads into the principle that students need to be introduced to lessons in stages. This idea has been developed in a method called, Communication-Based Instruction. In learning increasingly more difficult material, through this method, students advance step-by-step from one level to another. Students may begin with listening before they actually produce language themselves.

A student moves step by step through a process, gradually taking on a greater role in responding. A series of lessons typically begin with a teacher presenting something that requires a yes or no response. A series will end with the student producing words, phrases, and longer units of language themselves.

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In sum, Cultural Communication Profiency draws on three different methods: Total Physical Response, Cooperative Learning, and Communication-Based Instruction. An integrative approach such as this has been urged in a recent national conference on indigenous languages and is at the heart of research and cirriculum developed at the Center for Indian Comunity Development.

Philosophy

Creating a relationship between language and experience reflects John Dewey's educational philosophy, and the idea that language is communication. language develops under conditions of living, generally those of resistance and conflict. The relationship between language and experience can be played out in the classroom in a variety of ways, with students observing, thinking, and then getting what they need, using language. Lessons are task-centered, with achievement being individual or based upon group rewards.

Experience, as defined in the classroom, can refer to:

1) the teacher's experience—how the lesson is shaped to express the objectives the teacher wants to accomplish
2) the student's experience—how achievement can be expressed through elicited responses and self-expression
3) the tribe's experience—how language relates to the values of the tribal community whose language is being passed on

We aim for Cultural Communication Proficiency, and as we practice, we increase our skills. Lessons on the story of Xa:xowilwa:ti' (He Was Dug Up), the story of Cha'ahi Mihk'idiidin (Frog's Love Medicine) Dundi Ne:sing'? (Who Is it?), Hayah 'Inda' (Stand There), Hayde Me'ist, Native Language Bingo, and other lessons have been developed, tried out, revised, and are currently being used. Native Language instruction for California and other Native American tribes are developed through a model whereby lessons are developed in one Native American language, and then adapted to others.

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Lesson Plan for *Dundi Ne:sing'?*

Materials:

Teacher shows pictures for six Hupa words for relatives. Within Hupa culture, relative names have cultural significance because the family is the most important social unit:

xwunchwing	his/her mother
xwhiwhxiy	his/her son *(woman speaking)*
xwiyacch'e"	his/her daughter *(woman speaking)*
xota"	his/her father
xwitse"	his/her daughter *(man speaking)*
xwiwhxiy	his/her son *(man speaking)*

Front row: Tasha Norton, Minnie McWilliams, Jill Sherman, Lila Kalvic, Anna Kalvic, (Melody's daughter, hidden), girl, Calvin Carpenter. Back row: Gina Campbell, Wendy Ferris, Jackie Martine, Gordon Bussell, Melody Carpenter, Joseph Rafael, Marcellene Norton, Andre Kalvic.

Photo by Ruth Bowers

Objectives:

Cultural:

Learn Hupa words for six Hupa relative names.

Communication:

Act out Questions and Answers relating to five Hupa relative names.

Proficiency:

Students increase Hupa language production.

Oral: Students pronounce names and correctly identify six relative names.
Written: Students recognize written forms for names and write names correctly.

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Activity:

Teacher engages in Question and Answer Sequence with students.

At each stage, there is a teacher question that relates to each of the Hupa vocabulary words. Stages are:

I. Comprehensible Input (yes-no questions)

T: Hayde xwunchwing. *(pointing to photo of mother)*

T: Hayde xwunchwing 'ung? *(pointing to photo of mother)*

S: Diye.

T: Hayde xwiwhxiy'. *(pointing to photo of mother's son, father's son)*

T: Hayde xwiwhxiy' 'ung? *(pointing to photo of mother's son, father's son)*

S: Diye.

T: Hayde xwiyach'e' *(pointing to photo of mother's daughter)*

T: Hayde xwiyach'e' 'ung? *(pointing to photo of mother's daughter)*

S Diye.

T: Hayde xota' *(pointing to photo of father)*

T: Hayde xota' 'ung? *(pointing to photo of father)*

S: Diye.

T: Hayde xwitse:' *(pointing to photo of father's daughter)*

T: Hayde xwitse:' 'ung? *(pointing to photo of father's daughter..?)*

S: Diye.

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II. Guided Practice (either-or questions)

T: Hayde xwunchwing? Hayde xwichwo? *(pointing to picture of mother)*

S: Whunchwing.

T: Hayde xwunchwing? Hayde xota"? *(pointing to picture of father)*

S: Xota"

T: Hayde xota"? Hayde xwitse:" *(pointing to picture of father's daughter)*

S: Xwitse:"

T: Hayde xwiwhxiy"? Hayde xota"? *(pointing to picture of mother's son and father's son)*

S: Xwiwhxiy".

III. Independent Practice (student supplies vocabulary term)

T: Diydi 'ena:n hayde? *(points to photo of mother)*

S: Xwunchwing.

T: Diydi 'ena:n hayde? *(points to photo of father)*

S: Xota'.

T: Diydi 'ena:n hayde? *(points to photo of mother's son and father's son)*

S: Xwiwhxiy'.

T: Diydi 'ena:n hayde? *(points to photo of mother's daughter)*

S: Xwiya:ch'e'.

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T: Diydi "ena:n hayde? *(points to photo of father"s daughter)*

S: Xotse:".

IV. Challenge (student responds to new elicitation)

Teacher introduces family tree for Hupa relative names and students find answers to fill in appropriate relative names.

Expansion

Students tell relative names from *Dundi Ne:sing"?* book and select one relative to write a sentence or story about.

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Activity Sheets for *Dundi Ne:sing'?*

Dundi Ne:sing'?

his daughter

her father

her daughter *her mother*

Dundi Ne:sing'?

his mother *her son*

his father *his son*

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My Older Sister

My Older Brother

My Father

My Younger Sister

My Younger Brother

My Grandchild
(My Daughter's Child)

My Aunt (Mother's Sister)

My Mother

My Grandmother
(My Mother's Mother)

My Grandfather (My Father's Father)

My Grandchild (My Son's Child)

Family Tree Activity Sheet

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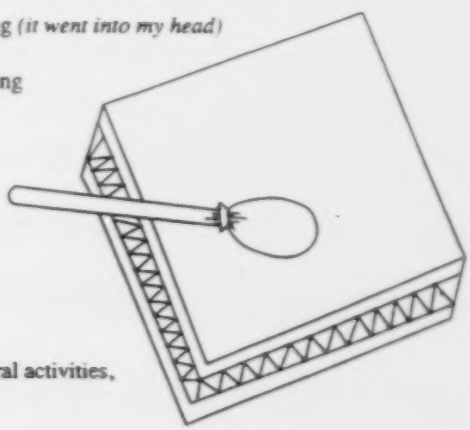
Lesson Plan for Dixwe:di 'Unt'e:n?

Materials:

Teacher brings objects and/or pictures for four Hupa vocabulary words that describe activities of cultural significance:

Ch'itehs'e'n	(S)he is looking
'A:k'iwilaw ch'o:ya:we'	They are reading
Xwe:da'ay yehch'iwinyay	They are listening *(it went into my head)*
Me'ilwul	They are drumming



Objectives:

Cultural:
Learn Hupa words for four Hupa cultural activities,

Communication:
Act out Questions and Answers relating to four Hupa cultural activities,

Proficiency:
Students increase Hupa language production,

Oral: Students say an appropriate verb form for four Hupa cultural activities when shown a photograph of the activity,

Written: Students write an appropriate verb form for four Hupa cultural activities through identification on an activity sheet.

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Activity:

Teacher engages in a Four Stage Question and Answer Sequence with students

At each stage, there is a teacher question that related to each of the Hupa vocabulary words. Stages are:

I. Comprehensible Input (yes-no questions)

T: Hayde Herman Sherman. Me'ilwul (he is drumming)

(shows photo of Herman Sherman dumming)

T: Hayde Herman Sherman. Me'ilwul 'ung? (Is he drumming?)

S: Diye.

T: Hayde James Jackson, Calvin Carpenter. 'A:'k'iwilaw ch'o:ya:we.

(shows photo of James Jackson and Calvin Carpenter reading)

T: Hayde James Jackson, Calvin Carpenter. 'A:'k'iwilaw ch'o:ya:we 'ung?

S: Diye.

T: Hayde Wendy Ferris. Xwe:da'ay yehch'iwinyay.

(shows photo of Wendy Ferris listening)

T: Hayde Wendy Ferris. Xwe:da'ay yehch'iwinyay 'ung?

S: Diye.

T: Hayde Elsie Ricklefs. Ch'itehs'e'n.

(shows photo of Elsie Ricklefs looking)

T: Hayde Elsie Ricklefs. Xwe:da'ay yehch'iwinyay 'ung?

S: Daw.

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II. Guided Practice (either-or questions)

T: Hayde Herman Sherman. Me'ił**w**uł 'ung? *(Is he drumming?)*

Ch'itehs'e'n 'ung? (Is he looking)

(shows photo of Herman Sherman drumming)

S: Me'ił**w**uł.

T: Hayde James Jackson, Calvin Carpenter. Me'ił**w**uł 'ung? 'A:'k'iwilaw ch'o:ya:we 'ung?

(shows photo of James Jackson, Calvin Carpenter reading)

S: 'A:'k'iwilaw ch'o:ya:we.

T: Hayde Wendy Ferris. Xwe:da'ay yehch'iwinyay 'ung? 'A:'k'iwilaw ch'o:ya:we 'ung?

(shows photo of Wendy Ferris listening)

S: Xwe:da'ay yehch'iwinyay.

T: Hayde Elsie Ricklefs. Xwe:da'ay yehch'iwinyay 'ung? Ch'itehs'e'n 'ung?

(shows photo of Elsie Ricklefs looking)

S: Ch'itehs'e'n.

III. Independent Practice (student supplies vocabulary term)

T: Diydi 'ena:n hayde k'iwinya'nya:n 'aya:t'e:n?

(shows picture of James Jackson, Calvin Carpenter reading)

S: 'A:'k'iwilaw ch'o:ya:we.

T: Diydi 'ena:n hayde k'iwinya'nya:n 'a't'e:n?

(shows picture of Elsie Ricklefs looking)

S: Ch'itehs'e'n.

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T: Diydi 'ena:n hayde k'iwinya'nya:n 'a't'e:n?

(shows picture of Wendy Ferris listening)

S: Xwe:da'ay yehch'iwinyay.

T: Diydi 'ena:n hayde k'iwinya'nya:n 'a't'e:n?

(shows picture of Herman Sherman drumming)

S: Me'ilwul.

Challenge (student responds to new elicitation)

T: Ninyahwh

S: (comes closer to teacher)

T: 'Olchwit me'ilwul

S: (points to photo of Herman Sherman drumming)

T: Yung'awh me'ilwul.

S: (picks up photo of Herman Sherman drumming)

T: Whiwung'awh ch'itehs'e'n.

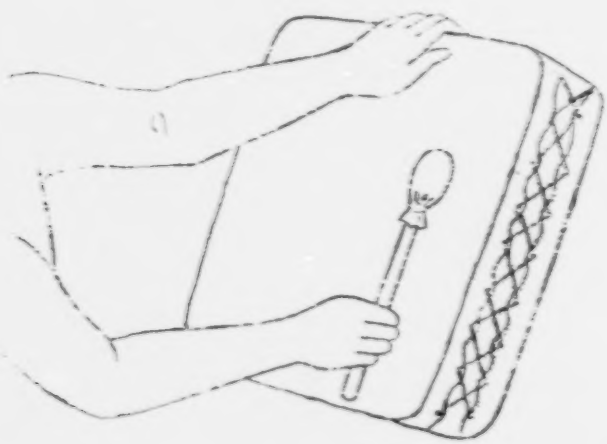
S: (hands photo of Elsie Ricklefs looking)

T: No:nung'awh

S: (student puts down photo of Elsie Ricklefs looking)

T: Ma'a:nch'itehs'e'n k'itiltsil (throw it out the window)

S: (student laughs)



Expansion:

Students read Dixwe:di 'Unt'e:n? section in book, creating their own Guided Practice examples, utilizing other forms, as given in Hupa Terms in this book section.

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Activity Sheets for Dixwe:di 'A't'e:n?

Dixwe:di 'A:ya't'e:n?

Herman Sherman and Matthew Douglas Chavez

He is drumming **He is listening**

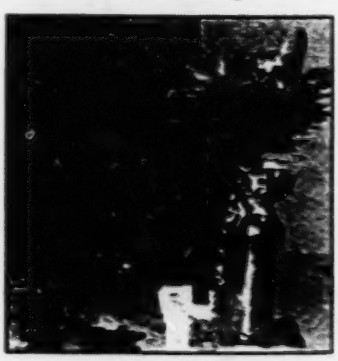
James Jackson, Calvin Carpenter

They are reading

Dixwe:di 'A't'e:n?

Wendy Ferris

She is listening



Elsie Ricklefs

She is looking

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Xa:xowilwa:tl'
A Lesson Plan for Understanding a Northern California Story

At the Center for Indian Community Development, we have implemented a cultural communication proficiency language that utilizes ethnographic research.This type of research seeks a cultural context. Introducing a context increases the meaning of words and phrases in the Hupa language so that students can comunicate messages. Communicating messages builds confidence. Self-confidence is an important goal of a methodology that focuses on communication because students are more likely to attempt to use language if they believe they have the ability. This applies to all modes of language-learning, to speaking, listening, reading, and writing.

Lessons that Work

Self-confidence is related to the way that students are asked to learn new language. In a a book, *Methods that Work*, Jon Oller has stressed two areas of importance in teaching language to Native American students, the use of stories and activities.[1] With puppet plays, traditional stories can be turned into a group activity. Not only do lessons require students to take action, they can work together cooperatively. This encourages an environment where all can learn:

> *Cooperative learning aims to reestablish the values of cooperation... an accepting, cooperative atmosphere, free of cross-comparisons. In cooperative learning, all can succeed because each has something unique to contribute to the enterprise... Cooperative learning implies full participation of both teacher and student and the interaction of student and student.*[2]

[1] (Jon Oller, Methods that Work: Ideas for Literacy and Language Teachers (2nd ed) Heinle and Heinle, Boston, MS, 1993)
[2] (Wilga Rivers, Communicating Naturally in a Second Language, Cambridge University Press, NY, 1983, p. 78)

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Cultural Communication for Native American Students

Cooperative learning has been found to be more successful with Native American children than lecture-based approaches because their learning styles have been found to favor teamwork, and student-controlled cooperative projects over an environment where individuals compete for the attention of the teacher.[3] These methods are successful for the reason that they adapt classroom modes of instruction to modes of communication that prevail in Native American communities.[4]

Developing Language Proficiency that Prepares Students for Standarized Testing

Finally, puppet plays of traditional stories introduce a literature-based curriculum. There is reason to introduce literature into the curriculum, as there is recent research that students who are taught with a literature-based approach perform better on reading comprehension tests.[5] The rationale is that since literature is composed of longer units of discourse than words, and represents various levels of organization, reading stories require a greater attention to the material, resulting in better performance when comprehension is being tested.

Applications at Grade Levels

This lesson has a variety of applications at various grade levels, aiming to build language skills, communication skills, and increase self-confidence. In the earliest years, students get practice in pre-reading skills, such as developing attention span. Storytelling with puppets allows for practice with hand-eye coordination, as students manipulate the puppets themselves. As students progress through the grades, what is expected becomes more complex. In Kindergarten through grade 2, they may be able to learn the names of characters, and some of the actions. At this age, when they retell the story, they are likely to fill in with actions from their own experience when they can't remember the plot. In grade 3 through grade 5, however, they have the language skills to retell the traditional story. By junior high school, students can be introduced to storyteller's strategies to understand how stories communicate meaning. High school students can compare stories and discover how language communicates culture.

This lesson is an example of the cultural communication proficiency method. The lesson uses the native languages and stories that have been collected from elders. It incorporates linguistic documentation and archiving activities within a teachable form so that tribal communities can have a lesson ready to use. Objectives for the story adapted from the stated objectives for curriculum by the Klamath-Trinity School District on the Hupa Indian Reservation and the state of California.

[3] Susan U. Philips, Participant Structures and Communicative Competence: Warm Springs Children in Community and Classroom, in Cazden, C., et al., eds. Functions of Language in the Classroom, Teachers College, Columbia University, New York, 1972, p. 382.
[4] Ibid., p. 393.
[5] Krashen, Stevea, Every Person a Reader: An Alternative to the Californian Task Force Report on Reading, Language Education Associates, Culver City, Ca., 1990, p. 12.

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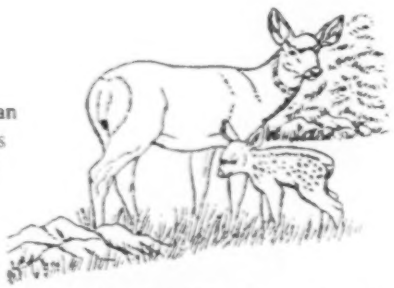
Cultural Background



Hupa is spoken on the Hoopa Indian Reservation. Hupa is an Athabaskan language of Northwestern California. The Hupa language is closely allied with Chilula and Whilkut, and to a lesser extent with other California Athabaskan languages. The Hupa shared a lifestyle of family-centered subsistence utilizing the natural resources of their environment, and world-renewal ceremonial dances.

The Hoopa Indian Reservation spans approximately 144 square miles in northeast Humboldt County along the Trinity River. San Francisco lies 300 miles southwest, Eureka, 64 miles west. The boundaries of the reservation were established by Executive order on June 23, 1876, pursuant to the Congressional Act of April 3, 1864. Nature in this area offers acorn, salmon, and deer for food, a variety of plants for medicinal purposes, houses made of cedar planks, ceremonial regalia of hides, feathers, seeds, and shells, and basketry.

The Hupa historically lived along the shores of the Trinity River. The reservation, which covers about half of their traditional territory, contains several ancient village sites, three reconstructed sites. The ancient village sites are where ceremonial dances are held. The villages were the center of a culture that included literature, art, and music.

Takimilding, the village at the "center of the world" for the Hupa, is the location of the Jump Dance, held every two years in late summer. This dance coincides with the White Deerskin Dance, also a world renewal dance. Takimilding, on the downriver side of the valley, and Me'dilding on the upriver side were the two most prominant villages. Brush dances are still held at both sites.

Xa'xowilwa:tl' is a story from Diyshta:ng'a:ding, now a reconstructed Hupa village, located at the uppermost point on the Trinity River as it enters the Hoopa Valley. The storyteller from Diyshta:ng'a:ding who told this story said that his mother's family had told it as long the Hupa lived there.

Cultural Context

The cultural context is the traditional story of the Hupa, that includes characters from an earlier epoch in pre-history. These characters are the k'ixinay, spirits who inhabited the world before human beings. Although k'ixinay possess superhuman qualities, in many ways, their lives reflected a Hupa lifestyle.

Hupa stories combine the ordinary with the extra-ordinary. The story of Xa:xowilwa:tl' features domestic life in a family that consists of a grandmother, mother, and a son born from an Indian potato. Nurtured by his grandmother, Xa:xowilwa:tl' grows unusually fast, and learns to hunt. He follows his mother when she goes to pick acorns. At the acorn grove he meets two young women. When he goes to their home, their father directs him to shoot a condor covered with dentalia, catch salmon-covered with dentalia, and to play a stick game where thunder, moon, panther, and other players are competing. After winning at these events, he marries the two young women. They are the morning and the evening star, and all three are here today, having been transformed from k'ixinay to their present state.

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Materials:

Puppets can be made from *papier mache*, socks, paper bags, or felt. They can first be designed on paper using grocery bags or wrapping paper, and then transformed to the other media. The most simple puppets are two-dimensional, with two pieces of material sewn together. More advanced students can create three-dimensional puppets, starting with shaping the heads and then building on the other parts of the body.

Photo by Jill Fincher

Language Arts Objectives:

Pre-School

(1) That students listen to at least one action in a story
(2) That students have puppet characters do an action

Grades K-2

(1) That students identify the characters of Xa:xowilwa:tl'
(2) That students know their Hupa names

Grades 3-5

(1), (2) above, and
(3) That students retell the plot of Xa:xowilwa:tl'
(4) That students describe actions in the Hupa language

Grades 6-8

(1), (2), (3), (4) and
(5) That students can apply the motifeme sequence in Xa:xowilwa:tl' to identify episodes in the plot

Grades 9-12

(1), (2), (3), (4), (5) and
(6) That students identify metaphors in Xa:xowilwa:tl'
(7) That students can describe the content of metaphors

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Framework Areas and Concepts:

James Jackson, Calvin Carpenter

Language Arts:

Pre-School:
Developing attention span
Practicing hand-eye coordination

Grades K-2:
Using word identification strategies
Showing an awareness of a character in a story

Grades 3-5:
Reading stories
Knowing a plot of a story

Grades 6-8:
Developing further understanding of a story
Reading familiar and unfamiliar text with skill

Grades 9-12:
Reading and applying narrative strategies to a story
Interpreting literary concepts

Gordon and Isaac Bussell

Activities:

Pre-School
Teacher tells one episode in the story,

(1) Teacher gathers children in a circle, and introduces story: "Let's all sit on the rug because I am going to tell you an old story."
(2) Teacher tells the names of the characters:
This is k'ehltsa:n (two girls)
This is Xa:xowilwa:tl' (He Was Dug Up)
This is k'ist'aychwing (bluejay)
(3) Teacher tells about when Xa:xowilwa:tl' goes to the acorn grove, meets the nahxe k'ehltsa:n, and k'ist'aywing offers to help them pick acorns.
(4) Teacher gives puppets to students so that they can retell the episode. Students take turns with the puppets.

Grades K-2
Teacher reads story to students

(1) Teacher gathers children into a circle and introduces story: "This story is a very old story from our ancestors at Diyshta:ng'a:ding."

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(2) Teacher reads story or parts of story, depending upon scheduling needs and attention span of students. After story is read, teacher asks students to identify the village where the story came from: "Who can tell us where the village of Diyshta:ng'a:ding is?" Teacher shows students map of Hoopa Valley and points to Diyshta:ng'a:ding.

(3) Teacher asks students, "Who are some of the people in the story?" Teacher has students identify the following characters:

Xa:xowilwa:tł'
k'ilexich
q'unch'wilchwil
xo'isday
kehłtsa:n
xwunchwing
xwichwo
tsamehst'lo:n nahxe
yaxwota'
Stick Game Players: minimiłe:diliw, xontehłtaw, xoljeh, xołtsaytaw, ke:niwh, de'ch'iqa:l, and mikyo:w

Grades 3-5

Students take turns reading story

(1) Teacher asks students to get out their books: "Now we are going to read Xa:xowilwa:tł'. This story is a very old story from our ancestors at Diyshta:ng'a:ding.
We are going to share this story by reading it in turns."

(2) Students take turns reading paragraphs.

(3) After story is read, teacher asks students to identify the village where the story came from: "Who can tell us where the village of Diyshta:ng'a:ding is?"
Teacher shows students map of Hoopa Valley and points to Diyshta:ng'a:ding.

(4) Teacher then asks, "Who is the story about?" When a student names a character, the teacher asks, "What did (s)he do in the story?" The teacher can select a student if there are no volunteers.

Grades 6-8

Students create mini-dramas from sections of story

(1) Teacher asks students to get out their books: "Now we are going to read Xa:xowilwa:tł'. This story is a very old story from our ancestors at Diyshta:ng'a:ding. Who wants to read first?" If there are no volunteers then the teacher calls on a student.

(2) Students take turns reading episodes.

(3) After story is read, teacher asks students to identify the village where the story came from: "Who can tell us where the village of Diyshta:ng'a:ding is?"
Teacher shows students map of Hoopa Valley and points to Diyshta:ng'a:ding.

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(4) Teacher then asks, "Who is the story about and what happened?" The teacher asks for volunteers or calls on students.

(5) Teacher then tells students:
"Now we will turn to the page where motifemes are described." After that page is read, the teacher says "Now we will break out into six groups, and each group will discuss what motifemes describe one of the following episodes:

Episode		*Motifeme*
I	He Is Dug Up	Interdiction-Violation-Consequence
II	He Grows Up	Attempted Escape/Pursuit
III	He Talks to His Mother	Task/ Task Accomplished
IV	He Shoots the Condor covered with Dentalia and Catches the Dentalia Covered Salmon	Task/ Task Accomplished
V	He Plays a Stick Game	Task/ Task Accomplished
VI	He Marries	Task/ Task Accomplished/Creation Motif

Grades 9-12

Objectives:	
Cultural:	Retell a traditional Hupa story
Communication:	Dramatize a story of Hupa words, creating scenes from the various episodes
Proficiency:	Students increase Hupa language production at four stages or levels
Oral:	Saying vocabulary, expressions, dialogue, story performance
Written:	Recognizing and producing written symbols for vocabulary, expressions, dialogue, story performance

Stages: Dramatize Story

Xa:xowilwa:tl' has six episodes;

- **I He Is Dug Up**
- **II He Grows Up**
- **III He Talks to His Mother**
- **IV He Shoots the Condor covered with Dentalia and Catches the Dentalia Covered Salmon**
- **V He Plays a Stick Game**
- **VI He Marries**

For the purpose of giving groups more or less an equal part of the episode IV can be divided into two parts and episode V combined with episode VI.

Teacher divides the class into groups to each work on one of the episodes. Depending upon the proficiency of the students, students can incorporate Hupa words, expression, and dialogue into their stories.

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Performance: Act Out Story

Groups put on the plays for each other, working in the Hupa language according to their level of proficiency. They incorporate the Hupa language in a series of stages, building on one level to the next level of increasing difficulty.

Stage 1: Each group has a Hupa word or two to remember

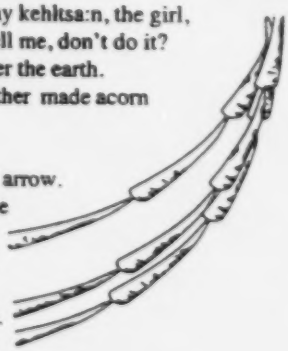
Group 1: Hay kehłtsa:n , the girl Hay xwanchwing, the mother
Group 2: Hay xwichwo, the grandmother Hay mije'e:dın, the child
Group 3: Hay kehłtsa:n nahxe, the two young woman, hay q'anch'ıwilwhwil, the young man
Group 4: Hay k'iwangxoya:n, the old man, hay k'ıya:wh minahxole:n, the condor
Group 5: Hay k'iwangxoya:n, the old man, hay ło:q', the salmon
Group 6: Hay xontehłtaw the coyote Xa:xowilwa:tł' He Was Dug Up

Stage 2 : Each group uses a Hupa sentence or two from the story

Group 1: Hay xwunchwing, the mother
Do:'unt'e:n, don't do it! Hay kehłtsa:n , the girl,
dixwe:diman, axołch'ide:ne', do:'unt'e:n? why did she tell me, don't do it
Group 2: Hay xwichwo sa'xa:wh mito', the grandmother (made) acorn soup
Hay mije'e:din ch'itehłchwe:n, the child was growing.
Group 3: Hay kehłtsa:n nahxe, hay q'unch'wilchwil, yaxohehl'e'n, the two young woman looked at the young man
Group 4: Hay k'iwangxoya:n, , hay k'iya:wh minahxole:n, yisxunde' 'a:xołch'ide:ne', the old man said to shoot the condor the next morning
Group 5: Hay k'iwangxoya:n 'a:xołch'ide:ne', hay ło:q' me'diwhchwin," the old man said, "I am hungry for salmon."
Group 6: Hay xontehłtaw, hay xoljeh, ch'e:ya'winde:tl'. The coyote and the skunk, a lot of them came.
Xa:xowilwa:tł' 'ist'ik. He-Was-Dug-Up was pretty slim.

Stage 3: Students work out a sequence of sentences in the Hupa language to recite when displaying puppets.The story then proceeds in English.

Group 1: Hay xwunchwing, the mother, Do:'a:ting', don't do it! Hay kehłtsa:n, the girl, dixwe:diman, axołch'ide:ne', do:'unt'e:n? why did she tell me, don't do it? Haya:ł ch'e:'indiqot', and then, a baby tumbled from under the earth.
Group 2 : Hay xwichwo sa'xa:wh mito' ach'ischwe'n, the grandmother made acorn soup
Hay mije'e:din ch'itehłchwe:n, the child was growing.
Hay xoji ts'iłting 'ach'ischwe'n, she made him a bow and arrow.
De:noholyidaq ch'itehsyay, he climbed up the ridges of the hills to the northeast of the Hoopa Valley.
Group 3: Hay kehłtsa:n nahxe, hay q'unch'wilchwil, yaxonehl'e'n, the two young woman looked at the young man.
Ch'ixene:wh hay xwichwo. He talked to his grandmother.



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Group 4: Hay k'iwangxoya:n, hay k'iya:wh minahxole:n, yisxunde' 'a:xołch'ide:ne', the old man said to shoot the condor the next morning.
Haya:ł ch'idiwinchwit, and then he shot it.

Group 5: Hay k'iwangxoya:n 'a:xołch'ide:ne', hay ło:q' me'diwhchwin," the old man said, "I am hungry for salmon."
Hay q'unch'wilchwil ch'ixene:wh, "Se:sehłwinte." The young man said, "I will kill the salmon."
Nahdiyaw ch'ischwe:n, he was making money.

Group 6: Hay xontehłtaw, hay xoljeh, ch'e:ya'winde:tł'. The coyote and the skunk, a lot of them came.
Xa:xowilwa:tł' 'ist'ik. He-Was-Dug-Up was pretty slim.
K'exołtsa:s. He flopped him.
Ch'ilchwe'n, He made it.
Hayah no:nt'ik. That's the end of it.

Stage 4 - Students select an episode to perform in the Hupa language

Activity: Puppet Drama

1) Introduce characters: players hold up each puppet character and say its Hupa name twice,

2) Players recite dialogue in Hupa, translating and switching to English as needed.

I. He Is Dug Up

Xołch'ixolik: Kehłtsa:n k'iwinya'nya:n ch'iqal. (An Indian girl was out walking.)

Xoji yinehtaw xak'iwhe'. (She was digging for Indian potatoes.)

Xwunchwing: Do:'unt'e:n. (Don't do it.)

K'ehłtsa:n: Dixwe:diman? (Why?)

Xwunchwing: Do:'unt'e:n, nahx 'ilch'ing' (Don't do it, two bulbs laying together.)

K'ehłtsa:n: Hayde: nahx 'ilch'ing'. (These are two bulbs laying together.) 'Angya Xa:xowilwa:tł. (Lo and behold, it's Xa:xowilwa:tł'.)

K'ehłtsa:n: Xontahch'ing' yehna:dahdiwhła:t. (I am going to run into the house.)

K'ehłtsa:n: No:nuntse. (Shut the door!)

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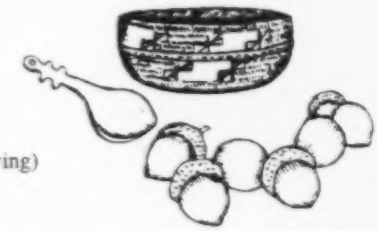
II. He Grows Up



Xwichwo: Hayde sa'xa:wh mito'. (This is acorn soup juice.)

K'ile:xich (Xwitsoy) : Whichwo whiwhchwil (Grandmother, I am growing)

Xwichwo: Hayde xoji ts'iłting'ch. (This is a little bow and arrow.)

K'ilexich (Xwitsoy): Xoji ts'iłting'ch ts'isgyas. (The little bow and arrow broke.)

Xwichwo: Hayde xoji ts'iłting' tse: wilchwe'n. (This is a bigger bow and arrow, made of stone. Do:ts'isgyahste (It won't break.)

K'ilexich (Xwitsoy): Tse:q'iya:ng'ay se:sehłwe:n. (I killed a squirrel.)

K'ilexich (Xwitsoy): Dandide' hay xwunchwing xoneye:whte? (When is my mother going to talk to me?

Xwunchwing: Te:se:yate haya:ch'ing'. (I am going up there.)

Xołch'ixolik: Hay xwunchwing me'ist ch'iwił'a' (The mother had a pestle.) Widwa:t sehłchwinte. (She is going to make acorn flour.)

K'ilexich (Xwitsoy): De:nohołyidaq te:se:yate. (I'll go to the ridges of the hills to the northeast of the Hoopa Valley.)

Hayde k'iwinya'n xoji nikyaw. (These are really big acorns.)

K'ilexich (Xwiwhxiy'): Hay mixa:ch'e' te:se:yate. (I'll go off on that stump.)
Ne:se:date (I will sit down) Hay mixa:ch'e' whimił whilchwil (That stump is growing with me.) Dotah whunchwing xoneye:whte. (Maybe my mother will talk to me.)

K'ist'aychwing: Heyung (k'ehltsa:n xoch'ing') (Hello [to girls])

K'ehltsa:n ła' : K'yadawhmete. (I'm going to gather acorns)

K'ist'aychwing: Nich'owhne. (I'll help you). (Throws acorns down on ground)

K'ehltsa:n ła': Ijibeh! (I'm scared.)

K'ehltsa:n nahx: Hay-yo:w q'unch'wilchwil. (There is a young man.) Hay xoxwe k'inende:n. K'inende:n sile'n. (Something is shining on him. He shines so bright.)

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K'ehłtsa:n ła', k'ehłtsa:n nahx: Ye'inyawh nintsah. (Come in, sit down.)

Q'unch'wilchwil: Xa'. (All right.)

Xołch'ixolik: Xa:xowilwa:tł' ch'islinte. (He will become Xa:xowilwa:tł'.)

III. He Talks To His Mother

K'ist'aychwing: Nohch'ing' nanamił hay k'iwinya:n. (Throw down some acorns for us.)

Q'unch'wilchwil: K'ist'aychwing dixwe:di 'unt'e:n? (Bluejay, what are you doing?)

K'ist'aychwing: Na'ałtał. (They're dancing.)

Q'unch'wilwil: Xontahch'ing' te:se:yate. (I'm going home.)

K'ehłtsa:n ła', k'ehłtsa:n nahx: Nate:se:dełte. (We're going back home.)

K'ist'aychwing: Sa'ohding. (Go off together-then.)

Q'unch'wilchwil: Whunchwing, ky'a:da:yne'. (Mother, I've been picking acorns.)

Whichwo, ky'a:da:yne' (Grandmother, I've been picking acorns.)

Yehch'iwinyate, hay whunchwing, yehch'iwinyate, hay whichwo. (Come up with me, mother, come up with me grandmother, to their house.) De:je:nis hay mixach'e te:se:yate. (Today, I will go on that stump.)

Xwichwo: Xa! (All right.)

Q'unch'wilchwil: Q'aytimił wh'ilchwe. (Pack up a basket for me.)

IV. He Shoots the Condor Covered with Dentalia and Catches the Dentalia-Covered Salmon

K'iwangxoya:n: Ye'ohdił. Hay q'unch'wilchwil, nahxe whitse:'. (Come in, young man, my two daughters.)

Q'unch'wilchwil: Heyung, dixwe:di whung 'ant'e? (Hello, how are you?)

K'iwangxoya:n: Niwho:n. Yisxunde' k'iya:whminahxole:n xo:ning'its. (Tomorrow, you will try to shoot the condor.) 'Aht'indin miq'it xwek'iwilxat nehwan nahdiyaw-mił. (Everywhere on it, it is covered with money.

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Xontehłtaw: Ky'owh'itste. (I'll shoot it.)

K'iwangxoya:n: Do:dinchwit. (You didn't shoot it.)

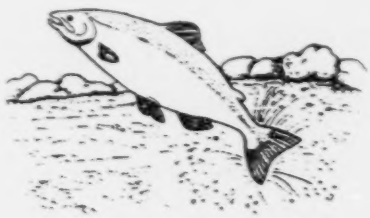
Xoljeh: Hayde xontehłtaw. (That's coyote)

Q'unch'wilchwil: K'iya:whminahxole:n se:sehłwinte. (I will kill the condor.)

K'iwangxoya:n: Xa'. Łoːqˀ ch'isehłwinte. (All right. I will kill the salmon.) Ch'isehłwe:n. (He killed it.) Xontahding ye'inyawh-me'. (Go on in the house.) Miłkyo:xet 'ił̨chwe. (You're making money.)

Q'unch'wilchwil: Hayde ningxa ch'inehwan nahdiyaw. (This is the best dentalia.)

K'iwangxoya:n: Łoːqˀ me'diwhchwin. (I am hungry for salmon.)



Qunch'wilchwil: Łoːqˀ se:sehłwinte. (I will kill the salmon.)

K'iwangxoya:n: Nahdiyaw 'ił̨chwinte. (You will make Indian money.)

Qunch'wilchwil: Ne:se:date. (I'll sit down and wait.)

K'iwangxoya:n: Łoːqˀ me'diwhchwin. (I am hungry for salmon.)

Qunch'wilchwil: Tse'me:n, 'Aht'ingq'a'ante łoːqˀ. (All kinds of salmon are swimming into the net!)

Hay k'ixaq' te'iwme:n. (The net is filled up.)

K'iwangxoya:n: Nahdiyaw 'ichwe. (You're making Indian money.)

V. He Plays the Stick Game

K'iwangxoya:n: K'itesingqachte. (You're going to play stick game.) Ch'e'anohde:tł'. (Go out to play.)

Tenkichtel. (The Stick Game will begin.)

Michwa:n'nułta:n: Dundi hay yadimil? (Who's going to hold the tossel?)

Xontehłtaw: Xa'! Nisah me:yłtunte. (All right! I'll hold on to your mouth.)

Michwa:n'nułta:n: Hay Xontehłtaw. (It's that Coyote.)

Xołch'ixolik: Xołxe'iłwa:tł'. (Fox threw Coyote down.)

Mikyo:w: K'e:ts'ah-xowhsin. (I'm difficult to defeat.)

Mindich: Xa'. Nich'ing' se:loyte. (All right, I'll play stick game against you.)

Xołch'ixolik: Mindich Mikyo:w k'exołtsa:s. (Lynx flopped Grizzly Bear.)

K'e:niwh: Whiwung tiwhte. (I am strong.)

Mina'xwe: Nich'ing' se:loyte. (All right, I'll play stick game against you.)

Xołch'ixolik: Mina'xwe K'e:niwh xołxe'ił̨wa:tl'. (Raccoon threw Thunder down.)

K'e:niwh: K'e:niwh. (makes sound of thunder) K'e:we:niwh. (Roar of Thunder.)

Xołch'ixolik: K'e:niwh de:je:nis. (It thunders yet today.)

Xołtsaytaw: Whiwung tiwhte. (I am strong.)

Ninis'a:nme'a:dinił̨chwit-hił̨.: Nich'ing' se:loyte. (All right, I'll play stick game against you.)

Xołch'ixolik: Xołtsaytaw ninis'a:nme'adinił̨chwit-hił̨ k'exołtsa:s. (Lion flopped Earthquake.)

De'ch'iqa:l: Xolisch xa' na:whay. (I'm a fast runner.)

Mining'mił̨e:diliw: Me:yłt'unte. (I'll stick on to you.)

De'ch'iqa:l: Whił̨k'ił̨kit xok'ets. (He is catching me with his claws.)

Mining'mił̨e:diliw: Xoning' ł̨iqay. (His face is white.)

Xołch'ixolik: Xoning' ł̨iqay de:je:nis, De'ch'iqa:l. (Moon's face is white today.)

Xa:*xowilwa:ɬ'*: Dundi nich'ing siloyte? (Who are you going to play against?)

Mining'mił̨e:diliw: Xolisch dahch'idiwhła:t. (I am a fast runner.)

Xa:xowilwa:ɬ': Ning'e:n' te:se:yo:te. (I'll chase after you.) na:niwhilkit-ming. (I'll catch you.)

Xa:xowilwa:ɬ': Xoning mintiwh'its. (I'm pulling at his face.) Me:xwe:yltsa:s. (I flopped him.)

Xołch'ixolik: Mining'miledilIw, 'aholye Mining'mił̨e:diliw de:je:nis. (Panther, he is called He-fights-with-his-face today.)

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K'iwangxoyan: Xa:xowilwa:tł' ch'indimile. (Xa:xowilwa:tł' scored a goal.) Xa:xowilwa:tł' ch'ilchwe'n. (Xa:xowilwa:tł' made it!.)

VI. He Marries

Xołch'ixolik: Ch'ening'qachte de:je:nis. (They will be play stick game today.)

Xa:xowilwa:tł': Hay-yo:w nawhdiyate. (I am going back there.) Nahxe tsa:mehstł'o:n, q'ina. (The two women, too.)

Xa:xowilwa:tł': Nohwung na:tesohdełte. (You go back with us.)

Xołch'ixolik: Yade:ł'tse, (They are living there yet). Wilwildung Xa:singa:wh, Xatl'edang' Xa:singa:wh, (The Evening Star and the Morning Star, those two women.)

Hayah no:nt'ik. (That's the end of it.)

For the purpose of giving groups more or less an equal part of the episode IV can be divided into two parts and episode V combined with episode VI.

Teacher divides the class into groups to each work on one of the episodes. Each group creates their own version of the episode, adding or changing actions if they wish to accomplish their message.

Expansion: Comparing Two Tribe's Versions of He Was Dug Up

Students have copies of Xa:xowilwa:tł' and other tribe's versions of He Was Dug Up, such as Wana'tchuł'aiyuwek from the Wiyot tribe.

(1) Teacher asks students to get out their books and students volunteer to read Xa:xowilwa:tł'. "This story is a very old story from our ancestors at Diyshta:ng'a:ding."

Teacher asks students to form a group with two or three other students

(1) They read the Wana'tchuł'aiyuwek story to each other. Students read the story out loud, or silently within their group.

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(2) Teacher brings the groups together for a discussion of similarities and differences between the two stories. For example, both include the episode where there are two girls in an acorn grove, but the two episodes are handled differently. In Xa:xowilwa:tł' the two girls can't look at him because he is so bright. In Wana'tchuł'aiyuwek, his uncle Linnet precedes him to the acorn grove, and describes his good looks to the two girls. In the first example, the storyteller is making a metaphor in his description that connects Xa:xowilwa:tł' with the sun and looks ahead to the Creation Motifeme at the end of the story; in the second, he is describing one character through the behavior of another, and Linnet's description of his nephew is also a reflection on his own reticence to become involved with the two girls himself.

(3) Teacher discusses the concepts of the characterization of He-Was-Dug-Up, and of the metaphors with the students:
In Xa:xowilwa:tł', the description of him is metaphorical, he is being described like the sun. In addition, his name is a metaphor: He-Was-Dug-Up is a metaphorical description of a birth. Also, in the Hupa language, it is common for names to be descriptive: the names of chracters describe actions that are typical of their behavior. Eg. Xa:xowilwa:tł', minimiłe:diliw, xontehłtaw, xoljeh, xoltsaytaw, ke:niwh, de'ch'iqa:l

(4) The teacher discusses how the incidents in the acorn grove in the two story are different, and how these differences reflect differences between storytellers, and to the extent that these storytellers reflect their tribes, the differences in tribal cultures. Wana'tchuł'aiyuwek shows more restraint, Xa:xowilwa:tł' more visual imagery.

(5) The teacher discusses how this practice of naming shows how meaning is communicated in Hupa culture. She presents this as an example of cultural, or communal meaning, and asks them to think about names in American culture, and the different ways that they communicate something about American culture.

(6) Students have the opportunity to discuss their own cultures as reflected in their home backgrounds. Teacher asks if any languages other than English are spoken in the home, and if so, how that changes the communication in the home. Students can talk about subjects discussed in the other language, and not in English, such as wanting to go and visit, or things that happened in this country long ago when the people lived there. Students can compare these stories with the traditional Native American story, for cultural differences and similarities.

(7) Students study map of the Hoopa Valley Village Sites where the story took place, and learn Hoopa Valley village names.

Hoopa Valley

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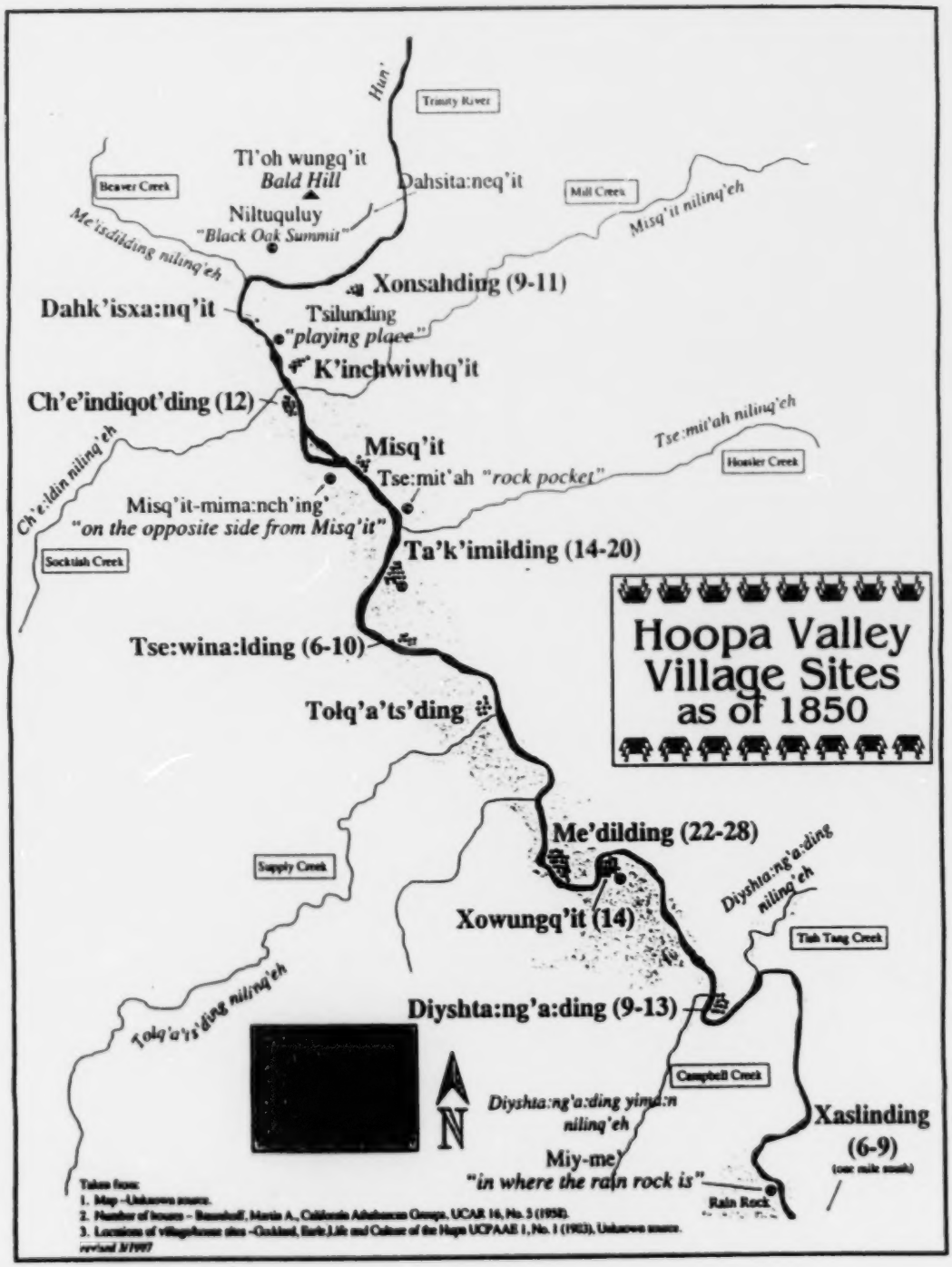

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Resources

Hupa elders. For groups of students, elders can be invited into classrooms to tell stories. For individual students, a student can arrange to visit an elder at home.

Book: Dr. Ruth Bennett, *He Was Dug Up: A Guide to Understanding a Northern California Story*, Center for Indian Community Development, in preparation.

Hoopa Valley Tribe, Johnson O'Malley K-12 Program

Klamath-Trinity Unified School District, Indian Education Program.

David Peter, Xa:xowilwa:t' Storyteller

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Lesson Plan for Hupa Bingo Game

Materials:

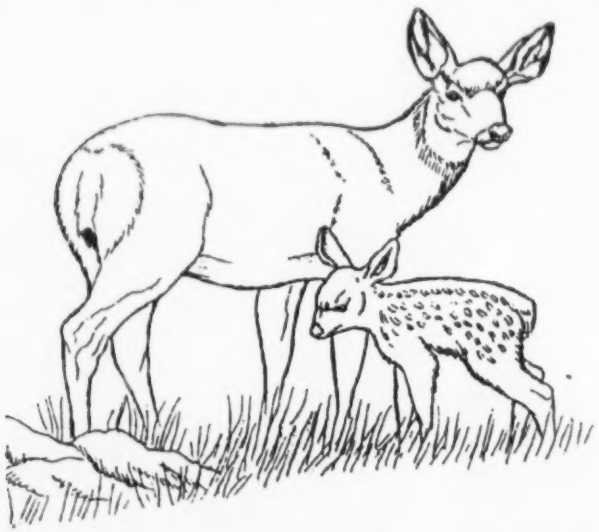
Teacher brings Bingo game set, cover sheet, instructions, consisting of fifty Bingo cards, Bingo tokens (each with the picture and name of an animal), twenty flashcards (one for each animal), and caller's recording card, and prizes.

Objectives:

1) *Cultural:* Identify twenty animals known in Hupa culture

2) *Communication:* Play Hupa Bingo game relating to twenty Hupa animals

3) *Proficiency:*
   Oral: Students increase Hupa language production to say the words for twenty animals
   Written: Students recognize twenty Hupa animal names from their written forms



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Activity:

The teacher introduces the activity at the stage appropriate to the students, beginning at Stage 1 for beginning learners.

Stage 1

- Teacher explains to students how bingo game is played. The first person to fill up a row, vertically or horizontally, wins.
- Teacher calls for bingo game.
- Teacher holds up flashcards with animal names and pronounces each animal twice in the Hupa language
- Teacher distributes Bingo cards
- Teacher draws token from bag and calls animal name, pronouncing each name twice.
- Student who is first to get a row, vertical or horizontal, wins. A student who thinks they have won calls, "Na:ne:la." (I won).

Stage 2

Bingo game:

- Teacher begins Bingo game at this stage if one or more students can recognize and pronounce animal names.
- Student assists teacher with Bingo calling, holding up flashcards and saying name of animal.

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Stage 3

Bingo game:

- Teacher begins Bingo game at this stage if two or more students can recognize, pronounce, and record animal names in the game.

- Student assists teacher with Bingo calling, holding up flashcards and saying the name of each animal. A second student records those squares that have been selected.

Stage 4

Bingo game:

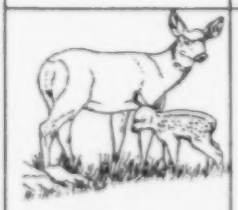
- Teacher begins Bingo game at this stage if three or more students can recognize, pronounce, and record animal names in the game.

- Students take turns taking the place of the teacher and giving the Bingo calling themselves.

Expansion:

Variations to winning can be introduced in other games, for example, other ways to win are getting four corners or any square of four. Wild squares can be created. (squares already covered when game begins.) A further variation is a different Bingo game, based upon Hupa color terms for the vocabulary selected for the game.

B I N G O

ky'oh	tl'ohme:we	xoljeh	tl'iwhmixung'	ło:q'yiditile
miq'it-dahch'idiltse	sa:ts'	tl'ohme:we	no:k'ine:yo:t'	michwa:n'tulta:n
ło:q'yiditile	mina:'xwe		miq'it-dahch'idiltse	xontehltaw
xontehltaw	ky'oh	k'ilna:dil	tl'ohme:we	minim'mile:diliw
 k'ilixun	mik'iqots'e'	chwa'	chwa'	mina:'xwe

If you win, say "na:ne:lay!" (I won!)

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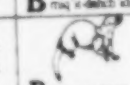
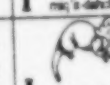
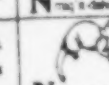
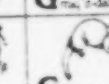
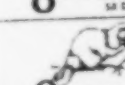
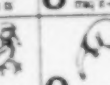
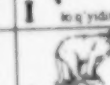
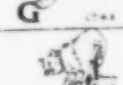
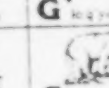
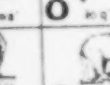
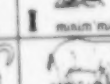
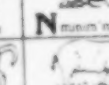
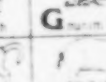
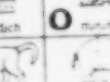
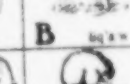
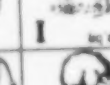
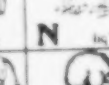
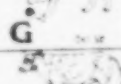
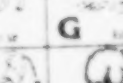
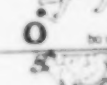
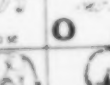
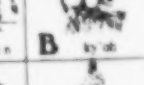
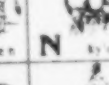
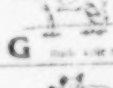
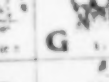
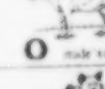
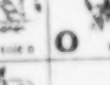
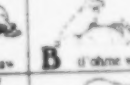
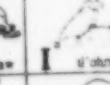
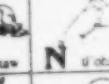
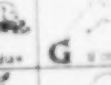
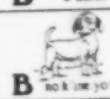
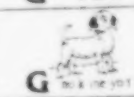
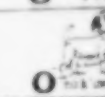
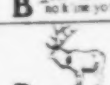
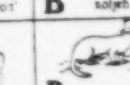
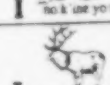
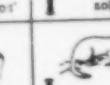
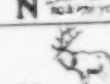
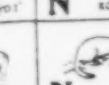
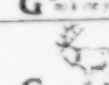
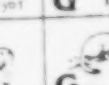
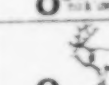
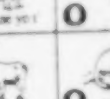
B I N G O

B	B	I	I	N	N	G	G	O	O
									
									
									
									
									
									
									
									

Calling Card: 2/15/97

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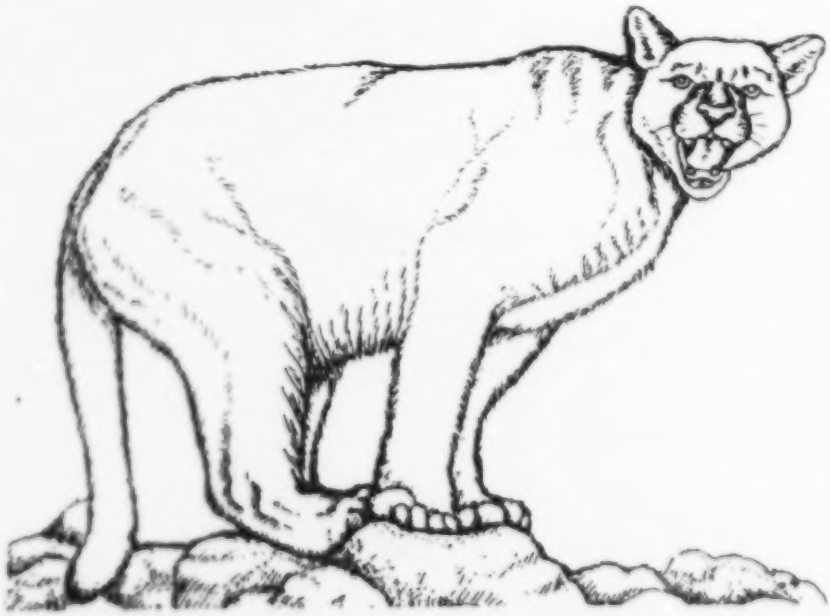

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Lesson Plan for Balloon Body Parts Game

Materials:

Teacher brings three body part charts: head, boy, and girl, and flash cards for parts of body to be named in the game (one for each body part), and balloons (one for each student).

Objectives:

Cultural:	Learn Hupa words for six Hupa relative names,
Communication:	Act out Questions and Answers relating to five Hupa relative names,
Proficiency:	Students increase Hupa language production,
Oral:	Students increase Hupa language comprehension by responding to five commands. Students increase Hupa language production by saying names for five body parts.
Written:	Students recognize parts of the head and boy when seeing them written in the Hupa Writing System.

Activity:

The teacher introduces the activity at the stage appropriate to the students, beginning at Stage 1 for beginning learners.

Teacher gives commands to conduct the game in the Hupa language, using body language to make the commands clear.

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Stage 1:

To Begin the Game: Heyung, (teacher's name) 'a:wholye. Natinixwe Me'dilding na'whay.
Hello, I am (teacher's name.) I am a Hoopa Valley Indian from Me'diling.

'Ohying.	Everybody stand up.
Na:sma:s yeh'ohdil	Gather in a circle.
'Aht'ine 'ilyol.	Everybody blow up your balloons.
'Aht'ine 'a:dohne'	Everybody say
Whitsita'	Top of my head
Whinchwiwh	My nose
Which'ich	My elbow
Whila'	My hand
Whiqot'	My knee

To conduct the game: De:diq'eh — This way here (follow along)
'Aht'ine 'adohne' — Everybody say

Teacher bounces balloon on each of the body parts in turn and everybody says the body part when she bounces the balloon on that body part:

Whits'idah	Top of my head
Whinchwiwh	My nose
Which'ich	My elbow
Whila'	My hand
Whiqot'	My knee

Students stay in the game as long as they continue to bounce the balloon on the appropriate body part.

Stage 2:

Teacher gives commands for beginning the game. When saying the names for body parts, the teacher asks for student volunteers to name the appropriate body part when she is holding up the flash cards.

Stage 3:

Teacher gives commands for beginning the game, and chooses a student volunteer to hold up the flash cards and say the Hupa names. This student, or another student, says the appropriate body part when balloons are bouncing.

Stage 4:

Students take turns taking the place of the teacher and conducting the Balloon Body Part Game themselves.

Expansion:

More body parts can be added, from the body part charts. Names for these body parts are built into the introduction and game. Variations to Balloon Body Parts can be created, such as touching a part of the body a different number of times (once on the first one called, twice on the second one called, three times on the third one called, etc.), or blowing bubbles instead of balloons.

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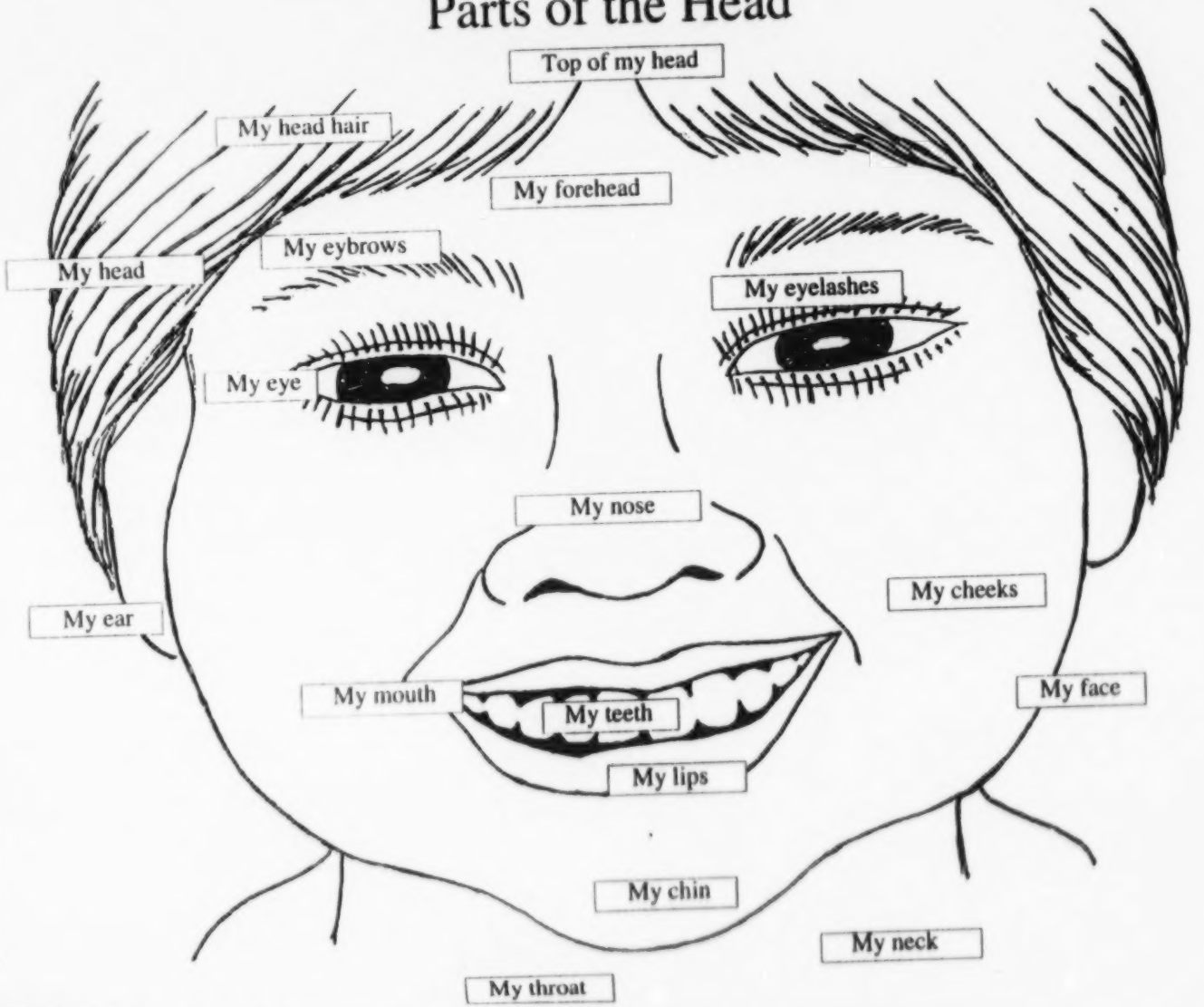
Parts of the Head

Parts of the Head



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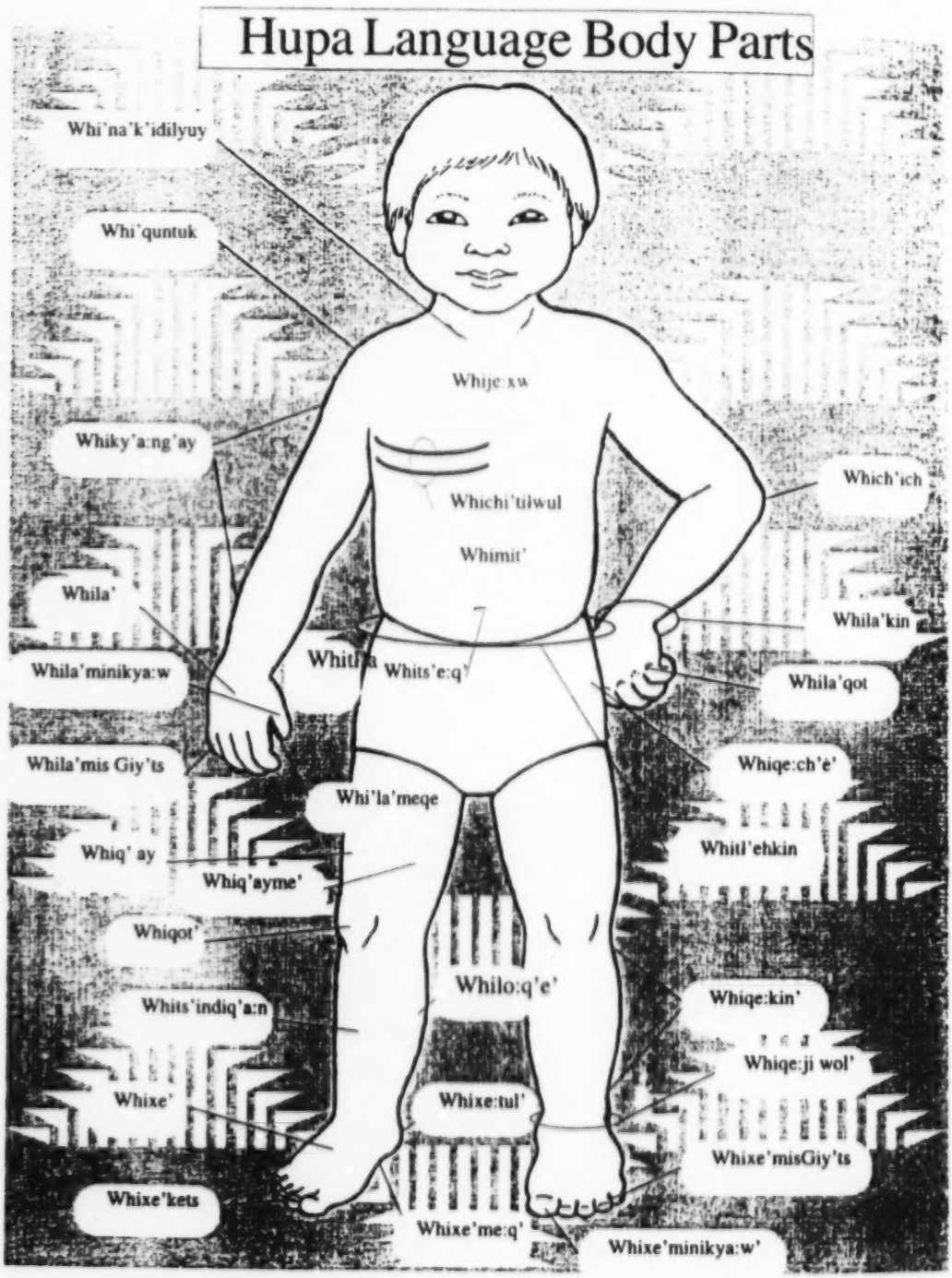

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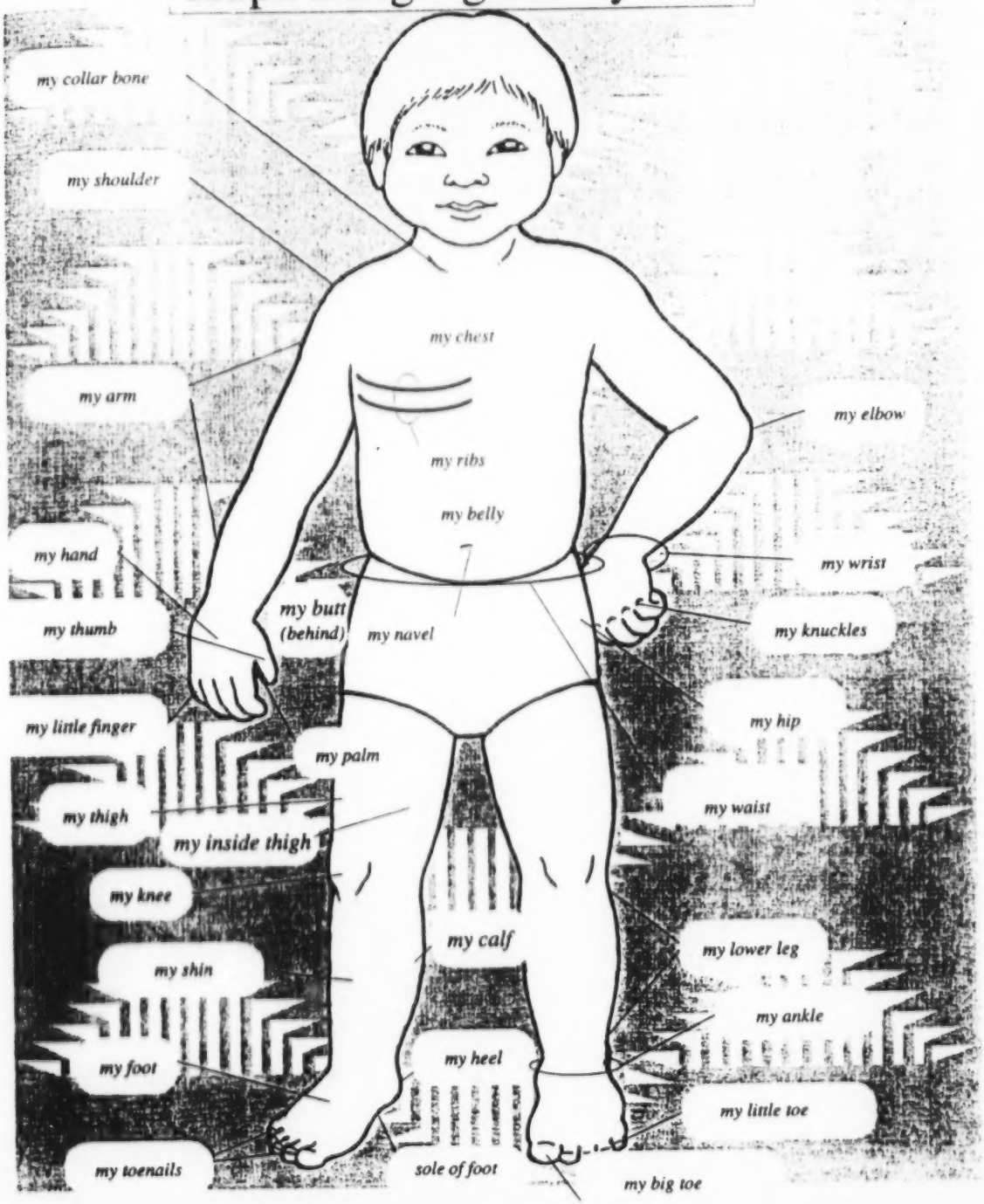
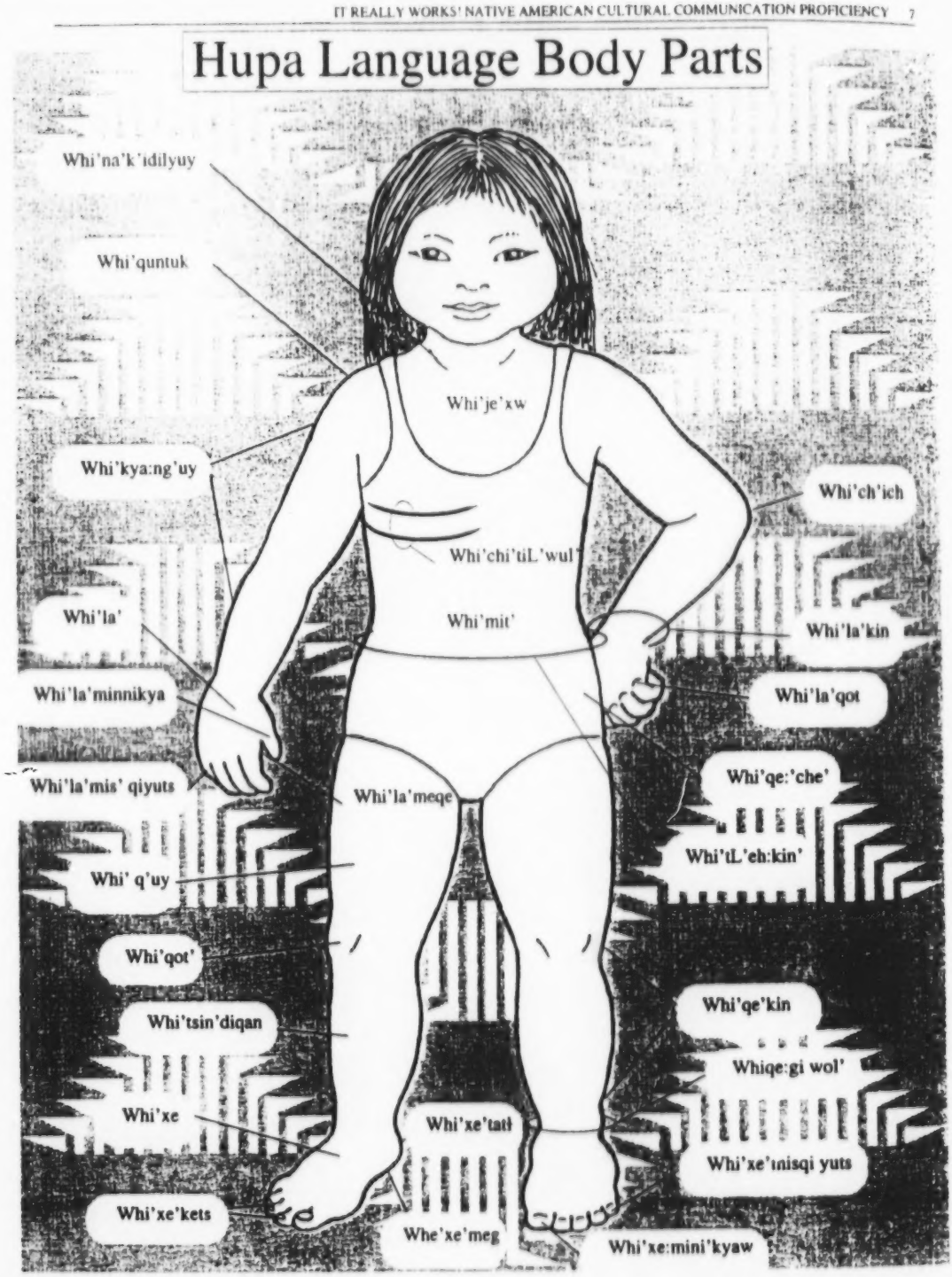
Hupa Language Body Parts





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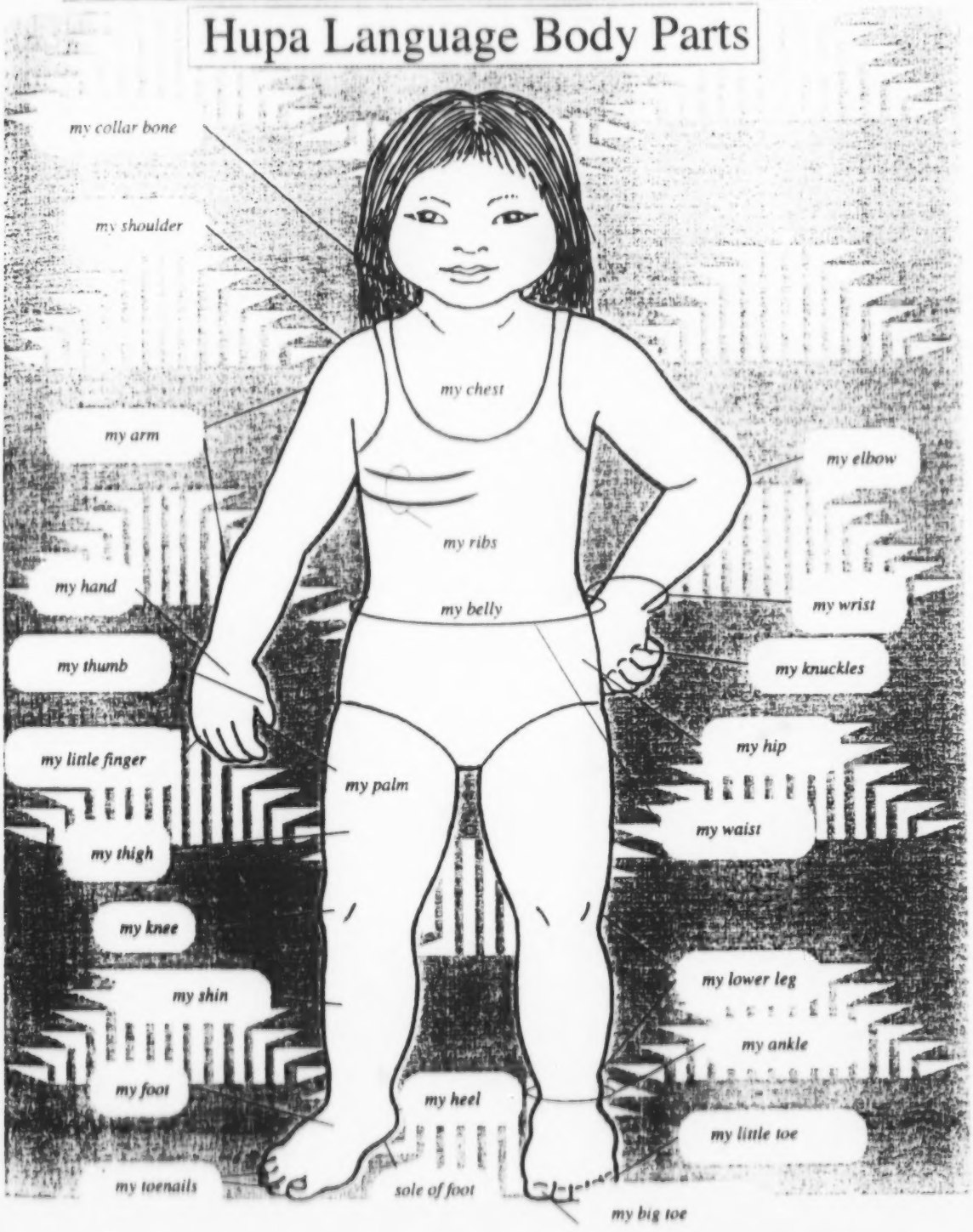

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